

BAD MEN WHO ACT

Protest Against the Typical American Variety "Artist"

WHO TEARS THE ATMOSPHERE

He Can Neither Sing Nor Dance, and His "WR" is Decidedly Vulgar. Some Things We Might Learn.



GOLDBUGGE was seated before the open fire in the club smoking room, gazing meditatively at the toes of his patent leather. It was just past midnight, the room was deserted and I, having finished my work, had dropped in for a bite before going to bed. Goldbugge had nodded abstractedly in response to my salutation, and it was not until I had got fairly at work on my chop that he wheeled about and inquired:

"I say, old man, if I should rush over to your table and upset it and pull your chair from under you would that be funny?"

I stared at him in amazement. "If I should kick you in the stomach, fall over myself and then stand on my head



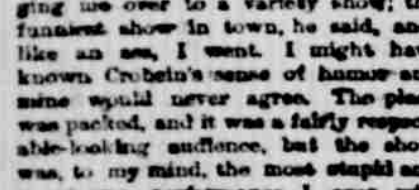
A "REFINED" TEAM.

upside that be the embodiment of American humor? If I should meet a young lady and dust her hand with my chin while she would that be our exhibition of wit?"

"Golfie," said I, laughing, "you have been a variety show."

"Yes, I have," he replied, "and, please listen, for the last time. It is enough to see a lot of men and women making fools of themselves on the stage, but they do it for money, but it is positively disgusting to see an audience of apparently intelligent people who are willing to pay to watch such stupidity, and it is still more disgusting to be compelled to realize that they are amused by it. Crobin came in while I was at dinner and insisted upon dragging me over to a variety show; the funniest show in town, he said, and, like an ass, I went. I might have known Crobin's sense of humor and mine would never agree. The place was packed, and it was a fairly respectable-looking audience, but the show was, to my mind, the most stupid and wearisome performance I ever witnessed. Two impossible Irishmen kicked each other all about the stage and in the intervals retailed old newspaper jokes. Every time one of them fell down, which was about every other minute, a man in a tuxedo stepped up and sang a song and the audience was convinced with laughter. Then two fellows, blacked up and arrayed in absurd clothes went through a similar performance and the audience roared again."

"They had about as much ability as the average vulgar singer who infests the cheap English watering places like Niagara. There were four 'teams' of this kind who did 'turns'—I get my technical expressions from Crobin—and out of the eight men not one could sing, not one could dance; they were all clumsy scoundrels. Not one got off a new joke, or a clever one. Their costumes were grotesque, but not funny, and their principal occupation was knocking each other down and then falling down themselves. Yet they played the audience. Now what can



A VARIETY HALL GENTLEMAN.

not photographing types of English low life with a Dickensian humor. If he were an American 'variety artist' he would have a farce comedy written for him and take it on the road, but under the European system he can do better as a vaudeville star. He appears in four or five different halls each evening. He leaves his house in costume, jumps into a cab, is driven to the Royal, Holborn, for example, goes on the stage, sings his two or three songs, jumps into his cab and dashes off to the Pavilion. There the operation is repeated—from there to the Troth, and so on. He is reputed to draw one hundred and twenty-five dollars a week at each place, which gives him an average income of five hundred dollars a week the year round. Now, on this system, almost any manager could afford to employ, say, a dozen stars at an average of one hundred dollars a week each, and on the other hand, the large total possibilities of earnings would induce really clever people to remain in the business. It is not difficult to see how the American manager is handicapped who, in order to provide an equally meritorious entertainment, would be obliged to pay the dozen people the entire amount of their salaries, or a matter of six thousand dollars."

The large earnings of the European vaudeville artists enable them to employ really capable people to write their songs and music for them, and this has cultivated a more discriminating public taste. The 'stuck about town' of rough Irish and negro imitations who can neither sing, dance nor do anything else well would never be tolerated by a Parisian or London music hall audience, nor could they make a living over there. In order to be acceptable on the other side of the water the performer has got to do some one thing better than anybody else in his line; he or she must be a genuine 'specialty' artist. The importation of this class of people is rapidly raising the taste of theater goers, and the new music halls and vaudeville theaters which are either open or projected will enable managers to adopt the foreign combination system. Then will the stigma be removed from the variety show and the rough and tumble vulgarities will have to return to corner loafing for an occupation."



DIRECT FROM THE CAFE CHANTANT.

one have such people for entertainers?" Goldbugge paused and gazed at me savagely.

"You have just stated the reason yourself," I replied. "They please the audience."

"Yes and they seemed to please Crobin," mused Goldbugge, sadly. "Why do you know, a thin girl with a yellow wig, a short pink dress and a voice that would melt cream or the saw came out and sang 'My Sweetheart's the Man in the Moon' and the audience went crazy. The words of the song were positively insane. The music is a mere trifle. The only thing that saves it is a rather catchy, wailing refrain. Yet Crobin tells me that there have been over two hundred thousand copies of that song sold and the demand is not yet supplied," and Goldbugge sighed the sigh of a realist.

"Why wouldn't it be possible," he continued, after a pause, "to run a variety show with really clever people, such as you see in the music hall of London? Get clever people to write the songs and music and singers to sing them. I understand the public demand for bright, catchy music, but why should the songs of the foreign music halls be so much better than those of our American va-

riety stage, and, above all, why wouldn't it be a commendable thing to kill a few hawks about comedy?" And, with a nod in his eye, Goldbugge nodded off to bed.

There is no denying that there is considerable justice in Goldbugge's complaints, and with the growing popularity of vaudeville it is worth thinking about. Fortunately there seems to be a tendency in just the direction which Goldbugge indicated, and it looks as if the old-fashioned variety show would eventually be replaced by the more modern vaudeville, and there is considerable difference besides in the name. Carmosita has been largely responsible for the rise of vaudeville in New York. Until she made Koster & Bial's a respectable theater instead of a rather dubious music hall, society was disposed to turn up its aristocratic nose at anything in the shape of a variety show.

New York managers were the first to see the tendency and were quick to import genuine artists to meet the demand. Paulus, Amann, Foggers, De-laure and Hartley and a dozen others, drawn from the foreign music halls, were brought over at a large expense to share the honors with the charming Spaniard. The Casino roof garden and the new roof garden on the Madison Square garden followed suit, and New Yorkers began to see the possibilities of good vaudeville entertainments. The direct results have been the new Imperial music hall on Twenty-eighth street and the projected Vaudeville club, in which Messrs. Reginald E. Koen, Oliver Sumner Twell and other society people are largely interested. The fact that the experiment of turning the Casino into a variety show was a rank failure was not because New York people do not want vaudeville, but because the more intelligent class do not want a variety show. Mr. Aronson failed to provide clever people.

But the public demand that sort of entertainments, and managers are preparing to humor the new fad. One reason that they have more clever people in that special line on the other side of the ocean than we have here is because they can make more money over there. The number of music halls in London and the peculiar system adopted there enables managers to present a large number of high-priced artists at comparatively small expense. Albert Chevalier, for example, is really as great an artist in his peculiar line as Henry Irving is in his. He has a pleasing voice, he can sing well and he can



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ALLAN FORDMAN.

Deafness Cannot Be Cured By local applications as they cannot reach the diseased portion of the ear. There is only one way to cure deafness, and that is by constitutional treatment. Deafness is caused by an inflamed condition of the mucous lining of the Eustachian Tube. When this tube is inflamed you have a rumbling sound or imperfect hearing, and when it is actually closed, deafness is the result, and unless the inflammation can be taken out and this tube restored to its normal condition, hearing will be destroyed for ever; nine cases out of ten are caused by catarrh, which is nothing but an inflamed condition of the mucous surfaces. We will give One Hundred Dollars for any case of Deafness caused by catarrh that cannot be cured by HALL'S CATARRH CURE. Send for circulars free. P. J. CHENEY & CO., Toledo, O. Sold by Druggists.

N. & M. FRIEDMAN

Columbian Sale.

April, 1893, a grand international naval review, preliminary to the opening of the exposition, as provided for by acts of Congress, will be held in New York harbor.

N. & M. FRIEDMAN

Columbian Sale.

April, 1893, arrangements are being made consummating the preparations for the opening of its doors to the public of the great World's Fair Columbian Exposition on May 1, 1893.

N. & M. FRIEDMAN

Columbian Sale.

April 10, 1893, on Monday Morning at 8 o'clock a. m.,

N. & M. FRIEDMAN

Will have completed the arrangements for a gigantic

COLUMBIAN MERCHANDISE SALE!

The marvelous trade of the past week made such inroads upon our Cloaks and Dress Goods that we were ready to instruct our Eastern buyer to at once ship the very choicest garments and dress fabrics obtainable in the markets. Well, we received them, and such a bewildering sight of beautiful things would make an interesting exposition itself. Well, they defy description. Many of them? Double the amount ever brought to Grand Rapids by any one concern. MONDAY the wheels of commerce are put in motion and the greatest sale will be in progress, to undersell, to outsell—all past or present trade events.

COME ONE, COME ALL AND REAP THE BENEFIT OF THIS HARVEST OF BARGAINS.

Columbian Sale of Cloaks and Suits.

A grand gathering of exquisite Paris Capes at \$1.79, \$2.75, \$3.50 to \$25.00. Impossible to duplicate at 25 per cent advance.

An immense assortment of Jackets and Coats, Derby Collars, Worth Collars, all shades and sizes at \$1.95, \$2.75, \$3.95, \$4.50 up to \$25.00.

Magnificent display of Columbus Capes, exclusive styles, best value ever offered at \$3.75, \$5.00, \$6.50 up to \$16.00.

Greatest number of the very newest styles of Capes ranging \$5.00 to \$40.00, all the nobby effects of spring 1893.

Children's Reefers and Jackets at \$1.50, \$1.75 to \$5.00 and higher.

Bolero Jackets, beautifully trimmed in jet and drop trimmings, made of velvet, any color and handsomely lined with fancy silk—ranging in price from cheapest to the very best makes.

Tea Gowns, House Gowns, Costumes and Wrappers.

Silk Tea Gowns, exquisite shades, handsomely trimmed, at our well-known low prices.

Costumes for street and traveling at \$3.50, \$5.00, \$7.50—big bargains.

Just received—will be offered at very special prices:

Children's Gingham Dresses, stripes, check and neatly made ranging in price 29c, 50c, 60c and upward; original prices nearly double.

LADIES' WAISTS—Silk waists made in China, Japan and Surah Silk, Empire, Newport and Butterfly styles.

Nobby Percale Waists at 29c, 39c, 50c and 75c.

Silk Waists at \$3.75, worth \$5.00.

White Lawn Waists at 75c to \$5.00.

Columbian Wash Fabric Sale.

The shrewd buyer's opportunity—5,000 yards, new arrivals of Outing Flannellette, sale price 7½c a yard, worth 10c.

One case of the 12½c quality at 10c a yard.

3,600 yards, 12½c Dress Gingham, sold elsewhere at 16c—our price 12½c a yard.

85 pieces Printed Muslins at 8c a yard.

Two cases Wash Foulards, market price is 12½c, will go at 10c a yard.

Special offerings in White Goods, Decca Lawns, Victoria Lawns, Linon Lawns.

One lot 36 inch Printed Flouncing at 10c a yard, known to be cheap at 25c.

Hundreds of things not mentioned in this lot during this sale at correspondingly low prices. We ask you to wisely make comparisons and consider quality and style as well as price, and remember the great doings this week at the

FAMOUS CORNER, THE BIG DRY GOODS CORNER:

KID GLOVES

Best makes in all shades and black. 7 inch.

79 Cents.

Worth \$1.25.

N. & M. FRIEDMAN,

70 and 72 Monroe St.

Just Received

Six cases New Wash Challies, will go at

3c a yard.

Standard Prints at 4c a yard.

Columbian Sale of Dress Goods.

The fame of our Dress Goods is all over the state.

The late shipments are rich in beauty and rare in exclusiveness.

We will sell you choice of all the latest productions—like this:

At 19c a Yd { 38-inch Chevron, a dozen new colors, offered elsewhere as a bargain at 25c to 35c.

At 25c a Yd { 46-inch Suitings, twenty spring shades, plain and figured effects—note the width and quality and you'll not be obliged to pay 40c for the same elsewhere.

At 39c a Yd { A manufacturer's lot of All-wool Novelty Suitings, just the thing for general wear and traveling costumes, same goods marked to sell at 50c a yard all over the country.

At 49c a Yd { A great lot of All-wool Novelty Dress Fabrics, checks, stripes, plain and fancy mixtures—don't spend your time and 65c a yard for same goods—get them at our sale price.

Columbian Linen Sale.

Economical housekeepers' greatest opportunity.

75 pieces Table Damask, different patterns to select from, regular value 60c; for this sale the price is 39c a yard.

5,000 yards Twill Crash at 4½c a yard.

100 doz. large size Huck Towels, 25c quality at 10c each.

100 dozen monster size All-linen Damask, Columbian Towels, the 40c kind at 25c each.

85 dozen Momic Towels will go at 17c each instead of 25c, their value.

Promiscuous lot of Turkish Towels at 10c, 12½c and 15c each, worth nearly double the price.

All-linen Doylies 3c each, worth 6c.

Satin finished Linen Doylies at 5c, worth 10c.

60 dozen large size Dinner Napkins at 79c a doz., cheap at \$1.00.

Large size Honey Comb Bed Spreads at 69c, 79c, 89c and 95c each.

And dozens more of Special offerings in all grades of Linens and Towels.